

# The Chiguéou II rock art site revisited

## (Ennedi, Chad)

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*Le site de Chiguéou II, situés dans le secteur sud-ouest de l'Ennedi, fut rapporté par la première fois en 1956 par Gérard Bailloud qui a documentée deux figures de bétail gravé de grandes dimensions, caractérisée par des robes à décoration géométriques très élaborées. Ces figures monumentales ne sont pas le seul art rupestre présent à Chiguéou II; ce site héberges quelques autres figures de bétail gravé de grandes dimensions, des gravures de la Période Archaïque, et aussi des nombreuses peintures du bovidien-ne récent et de la période camelin qui ne furent pas publiée à l'occasion de la découverte ma qui méritent d'être répertorié.*

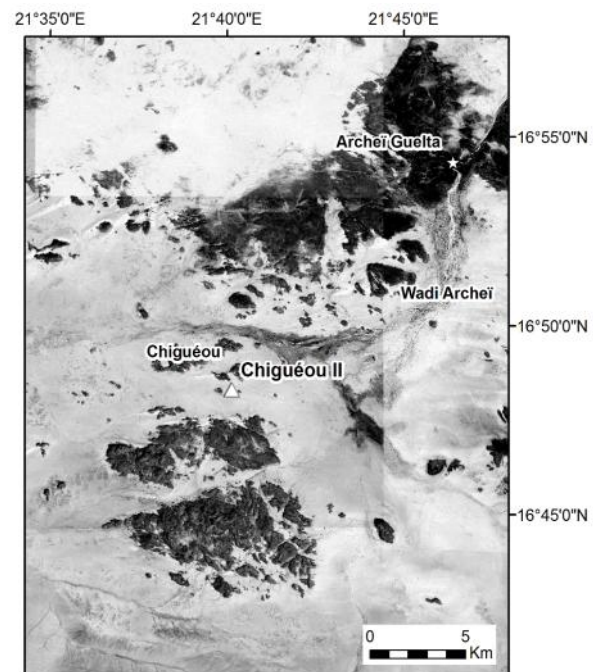
*The Chiguéou II site, located in the south-western sector of the Ennedi, was first reported in 1956 by Gérard Bailloud, who documented two large engraved cattle figures, which coats are decorated with intricate geometric motifs. These monumental figures are not the sole rock art present at Chiguéou II; this site hosts some more engraved cattle figures remarkable for their large dimensions, some engravings attributable to the Archaic Period, plus many faded paintings attributable to the recent cattle and camel periods, which were not published at the time of the first reporting but deserve to be added to the inventory.*

### Introduction

The Chiguéou II rock art site corresponds to a group of three wind-sculpted rocks, located amid a streak of sand, about 15 Km south-west of the famed Archeï Guelta (Fig. 1 - 2).

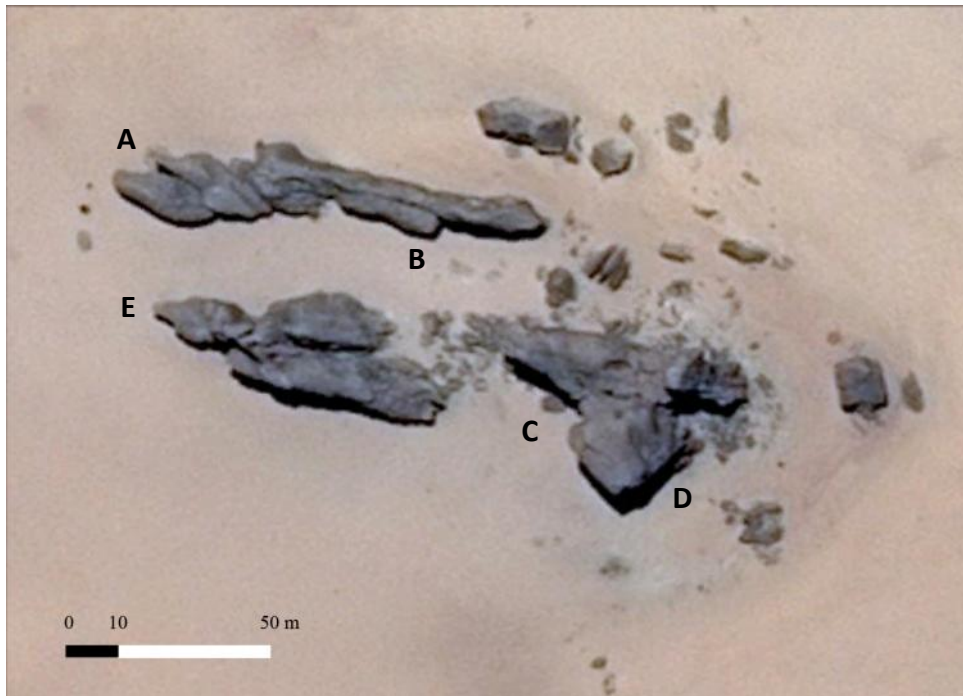
The name of this site is from the nearest hill, marked on the French map as Chigéou (IGN 1961; Archeï - Feuille NE-34-IV). The southernmost rock of the group, shaped as a natural arch, offers some scanty protection from the wind and sun (Fig. 3). Notwithstanding its apparent unattractiveness, the place was regularly frequented in recent times by the nomads inhabiting the region as indicated by the wooden poles of a hut, found orderly stored within a small cavity opening in the northernmost rock (Fig. 4).

The Chiguéou II rock art site was first documented by Gérard Bailloud, during the "Confins du Tchad" mission in 1956 and later



**Fig. 1** – Location map of the Chiguéou II site (triangle). The satellite image in the background is from Digital Globe -Google Earth®.

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**Fig. 2** – Detailed satellite view from Digital Globe - Google Earth® of the Chiguéou II site.

One of the two large engraved cattle figures published by Bailloud (1997) is found on the south-west face of the northern elongated rock (location B). The second engraving is on the left side of the Chiguéou II natural arch (location C).

Interesting paintings are present at locations A and D. At location E, three engraved cattle figures plus some cup marks are found.



**Fig. 3** – The passageway of the Chiguéou II natural arch hosts a large concentration of petroglyphs, ancient and very recent. A number of faded paintings, mainly cattle figures, are present.

Fresh looking engraved schematic camels with triangular humps plus simple geometric motifs, possibly tribal marks, testify the protracted frequentation and use of the site by nomadic camel herders, in recent times.

on published as a reference site for its monumental engraved cattle figures characterized by geometrically decorated coats (Fig. 24 and 25 in Bailloud 1997). Alongside these engravings, considered by the French archaeologist of un-

usual quality for the southern sector of the Ennedi, also more common painted motifs attributable to the cattle and camel periods were noted but not published (*ibidem*), likely for their poor preservation state in relation to the adopted sur-



**Fig. 4** – The Chiguéou II site is frequented by the semi-nomadic herder people living in the area; within the small cave opening in the northernmost rock, the wooden poles of a hut stored for later use were found during a trip on March 2014.

veying methods, mainly based on direct tracing on transparent sheets. This unpublished rock art, now documented by digital photography, deserve to be added to the inventory.

In the following descriptions of the Chiguéou II engravings and paintings, direct reference is made to the styles definitions and periods established by Bailloud (1997), valid for the southwestern sector of the Ennedi. The chronological systematization developed by this pioneer archaeologist is still a fundamental tool in understanding the regional rock art since no effort was attempted up to now to create an accessible central imagery repository for the many rock art sites discovered by the professional and independent researchers that followed in his footsteps.

### **The engraved cattle figures on the northern rock**

One of the two already published engraved cat-

tle figures from Chiguéou II is found on the southern side of the northern rock (Fig. 2, location B). This figure, about 1.2 m large, is featured by magnificent lyre-shaped horns and a coat decorated with a very intricate geometric motif (Fig. 5). This elaborated engraving was originally published as a black and white photograph, with just a few of the engraved traits evidenced by chalk drawing. The modern digital picture, acquired with the aid of a reflective panel, enhances the geometric pattern of the coat in a better way than the now vanished chalk employed in 1956; more details hidden by the patina colour of the engraving, nearly equal to the colour of the unmodified natural rock surface, are visible (Fig. 5).

Below the cattle figure, a sequence of widely spaced vertical traits is engraved. It is interesting to remind that isolated grooves regularly occur also at the bases of the famed group scenes documented at Niola Doa (Faleschini et al.





**Fig. 5** – Engraved cattle figure featured by large lyre-shaped horns and a geometrically decorated coat. This figure, measuring about 1.2 m from the muzzle to the tail, was first published by Bailloud (1997).

1996, Simonis et al. 1998), apparently not a casual association.

The surface of the engraved cross-bedded coarse-grained sandstone hosting the cattle figure was apparently prepared by smoothing a larger area than the actual area of engraving, by this way surrounding the animal body outline with a sort of halo. Actually, this halo extends to the left of the figure in an area that could have been the surface prepared for a second figure, never executed. This possibility is suggested by comparison with the scene arrangement of four more large engraved cattle figures executed in the same style (Fig. 6), present just few steps aside to the left, on the same rock overhang. These cattle figures are nearly identical by style and geometric decoration of the coats, consisting of

multiple nested chevrons, upwardly and downwardly pointing, resulting in a sort of diamond pattern on the middle-flank of the animals. The largest exemplar to the left is about two meters and half large and sports magnificent crescent-shaped horns. The two smaller cattle figures in the middle are apparently drawn without horns while the fourth cattle figure, leading the group to the right, is basically a scale-down replica of the largest one, with the same kind of lyre-shaped horns.

All the large sized engraved cattle figures of the northern rock were created on surfaces that are not visible from afar; actually they are located on the internal bounding surfaces of a kind of natural enclosure (Fig. 2). Thus, their generous dimensions were not dictated by visi-



**Fig. 6** – Four large engravings of cattle figures forming a scene are found on the same rock surface at the Chiguéou II site, left of the already published single engraving shown in Fig. 4 (location “B”). The figure to the left, from the muzzle to the tail, is about 2.4 m large; the leading figure to the right is about 80 cm.



**Fig. 7** – An elephant with butterfly-shaped ears and downward pointing tusks is engraved on the north face of the Chiguéou II natural arch. Above this figure, about 60 cm large, an enigmatic engraving and a figure of a bovid with forward pointing horns are present.

An anthropomorphic figure holding a stick, represented to the right of the elephant back, is followed by a small quadruped, possibly representing a dog.

The [3D photogrammetric model](#) shows the existence of a horizontal row made of small cup marks, just below the elephant.

bility considerations. The labour cost implicit in these artistic creations should have been justified by the intrinsic meaning and importance of these decorated cattle figures for the people that had knowledge of the place and its significance.

On the eastern rounded termination of the northern rock, three small engraved cattle figures and a number of vertical cupules are present, which indicates a possible ritual activity.

Engraved cattle figures characterized by decorated coats, clearly unnatural geometric patterns similar to the patterns of the engraved figures surveyed in Chiguéou II at location “B”, have been documented in a variety of other Ennedi rock art sites, mainly scattered along the northern edge of the vast Ennedi highland (Choppy et al. 1996). The best analogies are identified at Anoa-1, Neribina, in open air sites





**Fig. 8** – Photo-mosaic of the eastern side of the Chiguéou II natural arch (location “C”). The engraved-painted cattle figure (right facing) surveyed by Bailloud in 1957, is depicted on the lower middle of the wall, below the horizontal bedding discontinuity. From the muzzle to tail it measures about 1.1 m. In the upper middle of the panel, the body (head and fore legs) of a much larger engraved quadruped (right facing) is recognizable (see also Pl. 2). The flank of this quadruped, likely a cattle figure, is decorated with a geometric pattern similar to the pattern of the cattle figures engraved at location “B”.

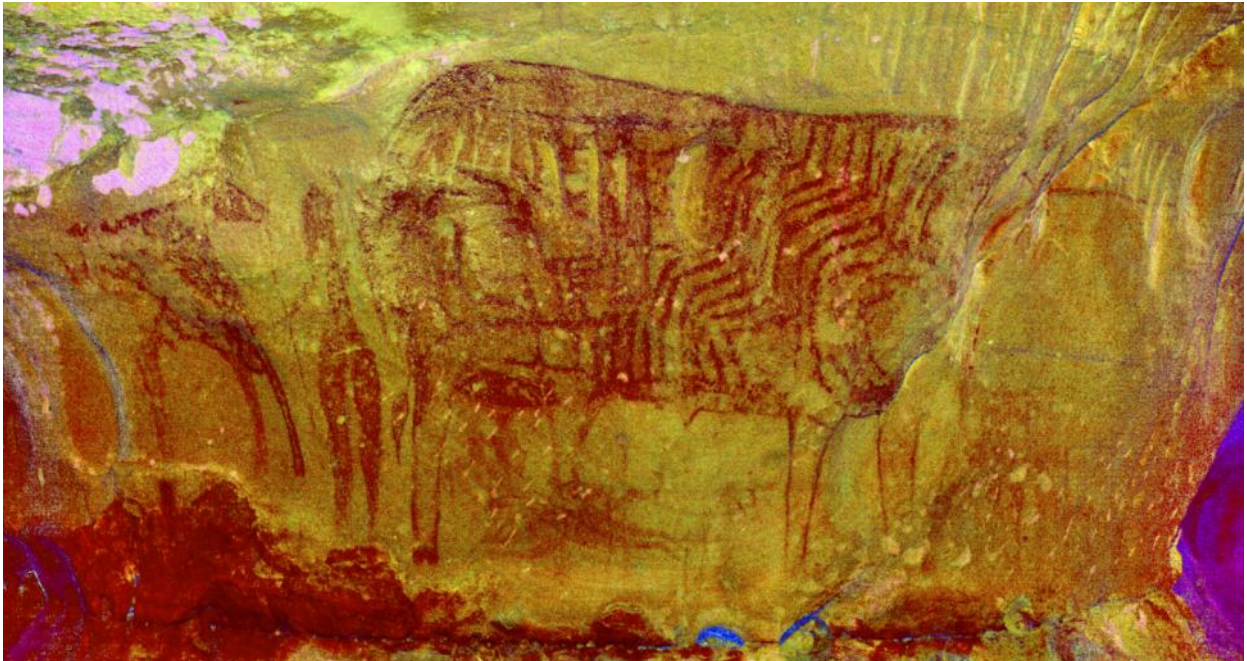
near the Abri de la Colonne and at Niola Doa, precisely in the so called “Fuch’s Panel” (Fig. 8 in Faleschini et al. 1996). These latter site is at a distance of more than 150 kilometres as the crow fly.

In the south-eastern Ennedi sector, the best known match to the decorated engraved cattle figures documented at Chiguéou II, Niola Doa and neighbour sites, is represented by a lone engraved figure surveyed at Soboro 17 (Choppy et al. 1996).

Monumental engraved cattle figures with geometrically decorated coats have been described also in the eastern sector of the Ennedi (Lenssen-Erz 2012, 2015) but style and geometry of the decorative patterns are completely different in respect of the Chiguéou II and Niola Doa en-

gravings.

The observed non-natural geometric decorations of the Chiguéou II cattle coats could represent depictions of decorative patterns artificially produced on the coat of the portrayed living animals, a possibility already suggested about cattle figures with geometrically decorated coats occurring elsewhere in the Saharan rock art (Dupuy et al. 2011). It is well known from the ethnographic literature (Dubosson 2013, Insoll 2015) that decorating the coat of specially selected oxen with geometric motifs is just one of the many possible ways of embellishing the animals chosen to play the role of the “favourite ox”, an use historically attested to nowadays among a number of pastoralist societies in sub-Saharan Africa. In particular, it is worth to men-



**Fig. 9 and 10** – The engraved-painted cattle figure on the prominent spot at the eastern side of the Chiguéou II natural arch. The DStretch version (CRGB colour space) shows some details that do not have any correspondence in the underlying engraved figure, like the left foreleg, the hoof of the right hind leg and the turf of the tail.

tion an ox photographed in Ethiopia, sporting a coat decorated by precisely executed wavy lines, strikingly reminiscent of the Chiguéou II and Niola-Doa engraved cattle figures (Dubosson

2015), a pattern that was created by iron branding, according to a technique documented among the Mursi people (Insoll et al. 2015). These intricate branding patterns, produced even





**Fig. 11** – DStretch version (CRGB colour space) of the human and cattle figure depicted left of the large engraved-painted figure first described by Bailoud (1997).

By its proportions, this figure could represent a calf. The human figure holding a long stick or, more likely, a spear, is not in proportion to the neighbour cattle figures. His height is the maximum allowed by the vertical smooth portion of the concave wall.

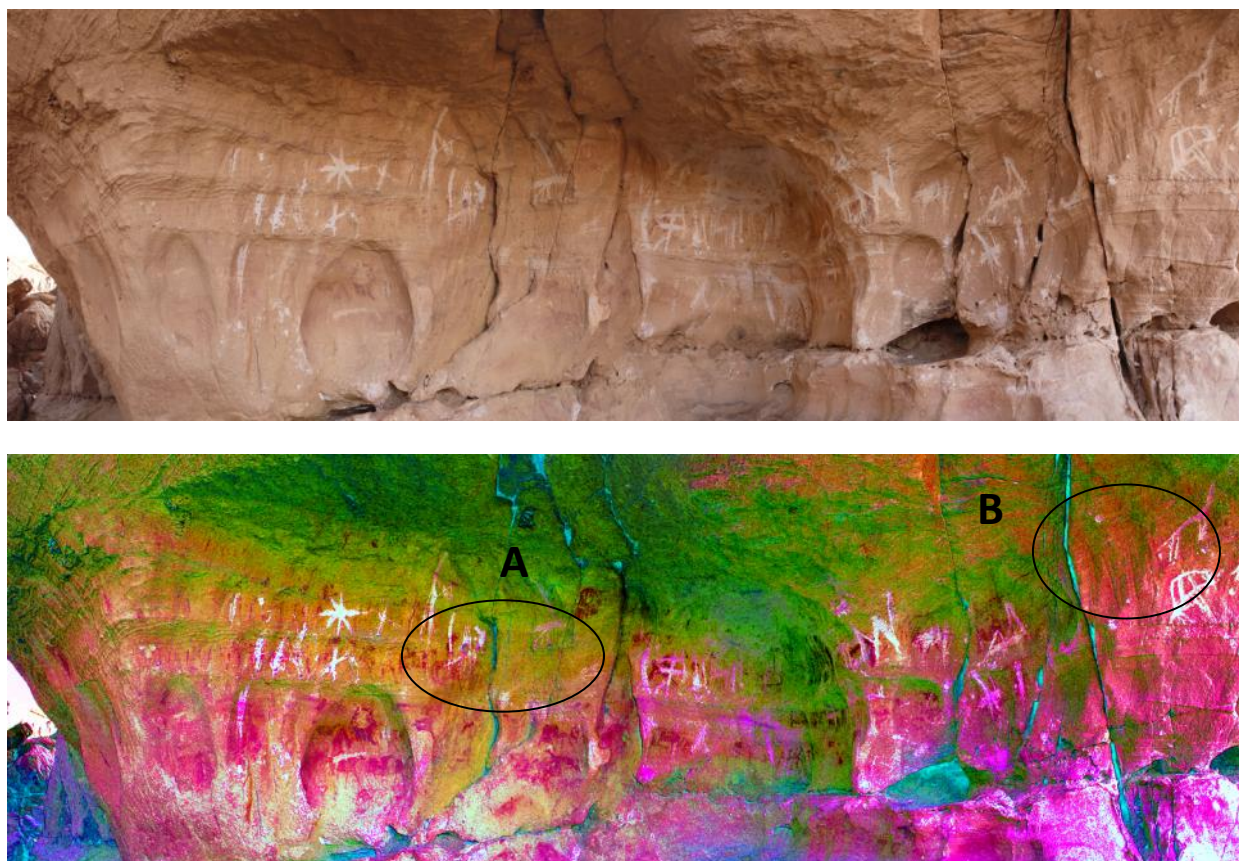


**Fig. 12** – DStretch version (CRGB colour space). The large engraved-painted cattle figure on the half-column shaped rock is preceded by a smaller cattle figure, shallowly engraved by its outline. The engraved traits retain some red pigments made visible by digital enhancement. It is not possible to say if the pigment was applied intentionally or if it was deposited by percolating water.

on humans by hot iron or by more traditional scarification procedures, evidently requiring accuracy, raise the question if the Chiguéou II and Niola Doa kind of pattern branding implies the knowledge of some metallurgy or require some trading relations with people producing metal items. Evidence of metal items in the Ennedi rock art is indisputable only starting from

the inception of the recent cattle period, thanks to the representations of laurel-shaped spearheads, first appearing in the Tamada style paintings. These weapons are unknown in the Niola-Doa style engravings, representing humans invariably equipped with short sticks (Simonis et al. 1994; Simonis et al. 1998). However, iron branding is not the sole technique in use for





**Fig. 13 and 14** – The south-eastern wall of the Chiguéou II natural arch; very recent engravings representing sketchy camels and geometric motifs, likely tribal marks, prove the place is still inspiring to the camel herders inhabiting the region. The DStretch version (CRGB colour space with stacked white from the YRD colour space) evidences a number of faded cattle figures. The ellipses (A and B) indicate the position of the engraved animals shown in Fig. 16, 17, 18 and 19.

decorating cattle coats described in the ethnographic literature. A tradition of painting simple geometric motifs on the coat of some special ox using clay or other soft coloured substances is attested among the Peul people (also known as Fulani) for ceremonial reasons related to the seasonal crossing of the river Niger (Dupuy 1988). Equally simple geometric motifs on cattle coats documented in Kenya were produced by painting (Dupuis et al. 2011).

### **The north face of the Chiguéou II natural arch**

On the north face of the arch, towards the arch intrados, a cluster of engraved-polished figures featured by a total patina is present (Lorenzo de

Cola 2016, *personal communication*). The figure at the cluster centre is clearly an elephant featured by butterfly-shaped, rounded ears (Fig. 7). The tusks are downwardly pointing and shown aside the proboscis. This elephant, measured from the head to the tail, is about 60 cm large. It recalls the painted elephant known in the Sivré IV shelter (Fig. 34 in Bailloud 1997), which is characterized by upwardly pointing tusks. The Sivré IV elephant is one of the reference painting defining the Sivré style, referred to an early stage of the Archaic Period, i.e. the period preceding the introduction of cattle in the region. Elephants with butterfly shaped ears, although relatively rare in the Ennedi, have a wide range of occurrence, extending from the



**Fig. 15** – Two unidentifiable engraved quadrupeds, shown side by side. The patina is dark and the two figures appear confused by the natural texture and joints of the sandstone. The animal to the left has a sort of proboscis; its right hind leg is featured by a clear rounded polished termination. Perhaps this figure represents an elephant. The following quadruped to the right is featured by a rounded muzzle and it is apparently hornless. The left figure is about 21 cm large.



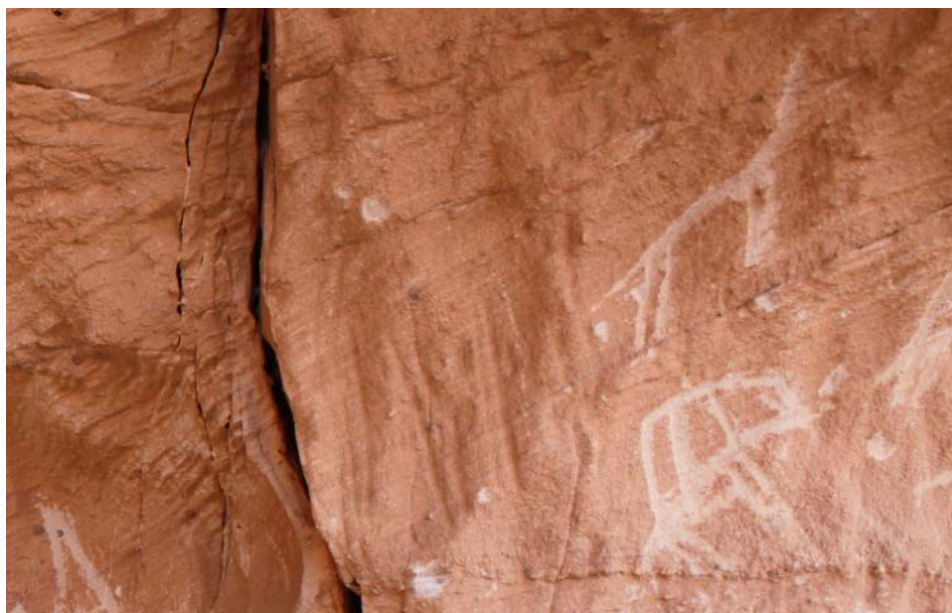
**Fig. 16** – An isolated figure of a bovid in a very dynamic posture, absolutely unusual for cattle in the Ennedi rock art, perhaps a bull or a wild bovid. This figure is about 20 cm large, measured from the open foreleg to the farther hind leg.

Tibesti to the Nubia region (Huard 1977). Actually, the best analogue of the Chiguéou II example corresponds to an engraved elephant featured by butterfly hears and downwardly pointing tusks shown aside the proboscis, reported at Sabadao, in the southern Tibesti (*ibidem*). Near the elephant tail, a complex enigmatic motif is present; it comprehends two shapes vaguely resembling human legs. Above the elephant, two other engraved quadrupeds featured by the same execution quality and patina colour are shown. The one to the upper right is provided with a tail ending in a fan shaped turf.

### **The decorated passageway walls of the Chiguéou II natural arch**

The cattle figure found on the eastern side of the Chiguéou II natural arch, in correspondence of a prominent spot shaped as an half-column (Fig.





**Fig. 17** – An unidentifiable engraved quadruped is located on the south-eastern hollowed wall of the Chiguéou II natural arch. The patina is of the same colour of the natural rock surface as evidenced also by the recent engravings to the right and left, exposing the fresh rock.



**Fig. 18** – The interpretation of the engraved quadruped on the digital picture, made difficult by the natural texture of the sandstone exposed on the head bed, indicates it could represent an elephant.

8), is one of the two already documented in B&W pictures (Fig. 25 in Bailloud 1997). It is a quite rare case in the Ennedi rock art since it was executed by engraving and then elaborated by painting (Fig. 9, 10). Interesting to note, this cattle figure is prefigured by the morphology of the decorated panel since the brisk follows a natural projection of the rock (Fig. 8, 9 and 11). The right foreleg is painted within a rock con-

cavity, behind the natural projection shaping the brisk. These adaptations confer a three-dimensional appearance to the engraved-painted figure as evidenced by the [3D Model](#) developed in Photoscan© (Plate1); remarkably, some of its painted details are not underlain by any engraved traits (Fig. 9, 10). The turf of the tail and the hoof of the right hind leg are clearly anatomic parts added by painting only.

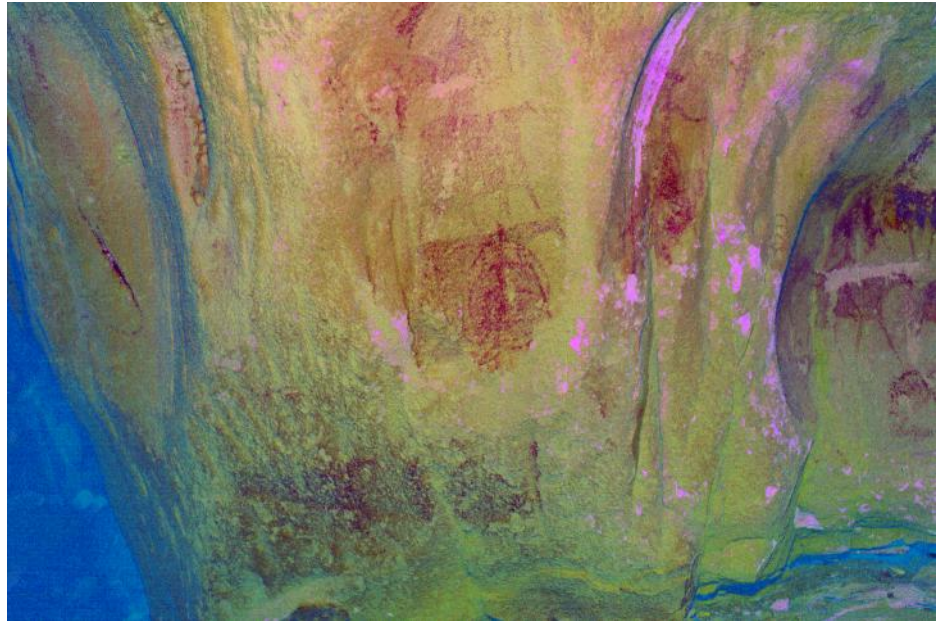
**Fig. 19** – Faint paintings are present all along the south-eastern wall of the Chiguéou II natural arch.

Paintings are better preserved within the small concavities carved in the lower wall of the arch.



**Fig. 20** – The DStretch enhancement (CRGB colour space) makes visible many paintings that are nearly invisible to the naked eye.

Two humans, likely a man and a woman, plus a geometric motif, likely a hut, are identified. By colour saturation the woman (upper right) and the hut look less weathered and are likely over imposed on faint cattle figures facing to the right.



The complex geometry of the painted decorative pattern enriching the coat is distinctly different from the patterns characterizing the previously described cattle figures present at location “B”, being developed in a fishbone arrangement on the flank centre, while the stern and udder are covered with curved lines, possibly representing a motif made of concentric circles extended to

the left flank of the living animal that served as a model to the artist. The engraved winded traits assumed by Bailloud (1997) to represent double retorted horns, devoid of colour, are very puzzling since they cut through the disproportionately small head of the animal, which is recognizable as a painted element only. Actually, the horns look inconsistent in comparison to the





**Fig. 21** – Engraved schematic camels figures are superimposed on faded paintings.

The best preserved painting is a horseman branding a stick or sword and holding a small shield. The rider wears two long feathers in the headdress. The galloping horse is about 13 cm large.



**Fig. 22** – The DStretch enhanced image (CRGB colour space) evidences rows of red and bicolour cattle figures, all facing to the right, as they were getting out from arch passageway of Chiguéou II.

harmonious lyre-shaped horns endowing the cattle figures at location “B”. These winded engraved traits are actually deeper and larger than the engraved traits of the cattle body outline; they also seem to close in a loop upwardly but they upper terminations are obfuscated by the cross-bedded texture of the sandstone put in relief by differential erosion.

The observed apparent inconsistencies could be explained considering the “horns” as part of an older petroglyph than the engraved component of the cattle figure, appropriated by the first artist that perceived a cattle figure in the shape of the rock. In fact, changing point of view by moving around the convex surface of the column-shaped wall, these winding traits can be

alternatively perceived as horns of the engraved cattle figure, later on evidenced by paint, or alternatively, as something completely unrelated. It could be the head of an animal shown in frontal view, which body and legs can be perceived in the shape of the rock to the lower right of the winding traits, bearing some evidence of having been modified by engraving and by polishing. It must be further noted that the rock surface above the painted-engraved cattle figure is densely engraved with predominantly vertical traits (Fig. 8). Unfortunately the natural texture of the engraved cross-bedded sandstone makes difficult to decipher any easily identifiable motifs other than the forelegs, flank and the pointed muzzle of a large, right-facing, animal, likely a cattle figure (Fig. 8 and Plate 2). The hind legs are difficult to extricate among the vertical traits to the left. The diamond shaped geometric motif engraved on the flank of this quadruped is similar to the geometric pattern decorating the cattle figures present at location “B”. Actually, this figure was only recognized after stitching multiple pictures in a photo-mosaic, thus a tiny part of the back and tail of the animal is not fully documented.

The images enhanced by DStretch (Harman 2006, Le Quellec et al. 2013) show that the engraved-painted cattle figure representing the most prominent motif on the half column-shaped rock is at the centre of a scene comprehending other related motifs, engraved or painted (Fig. 11 and 12). On the recessing rock surface to the left, a smaller cattle figure, may be a calf, is painted in red (Fig. 11). Its coat is decorated by an irregular pattern made of crossing lines. A standing human, holding with the right hand a long stick or spear, is shown in frontal view between the two animals. His head is missing but by body proportions and pose he looks like the cattle-keepers or “sentinels” com-

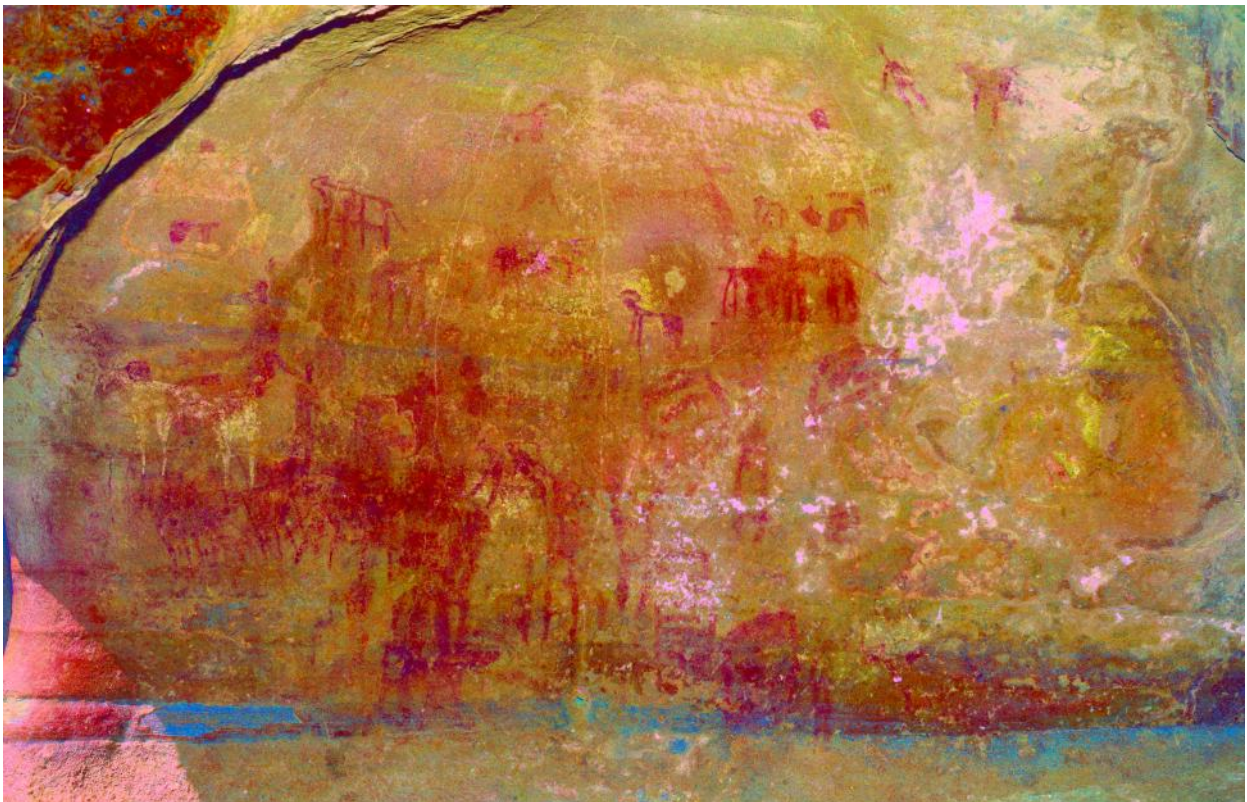
mon in the pastoral scenes attributed to the Tamada or Fada styles, characteristic of the recent cattle period. This figure is not proportionate to the surrounding animals, being obviously constrained in height by the available space on the smoothed concave surface of the hollowed rock.

The before mentioned engraved-painted cattle figure at the scene centre is preceded to the right by another smaller engraved cattle drawn by its outline only (Fig. 12). This latter is shown by its outline with just a single forward pointing horn represented. A small artificial circular depression is present at the anatomically right location for the eye, perhaps it is a vertical cupule appropriated by the pastoral artist who drawn the cattle figure. Being quite deep and smooth, it looks as a pre-existent feature of the rock surface that could be of artificial origin however. Some red pigment, evidenced by enhanced digital images, is discontinuously present within the thin engraved outline of the animal, in correspondence of the back and head but it is impossible to say if the colour was intentionally applied to the engraved traits or it is just re-deposited pigment.

Near to the ground, below the belly of the large engraved-painted cattle figure, partially superimposed on its left hind leg, a faded rider on horseback survive as a phantom, barely visible in digitally enhanced images (Fig. 11); the horse is shown in a galloping pace or “flying gallop” according to the common jargon. Notwithstanding its very poor preservation state, it is still possible to recognize a resemblance with the fine examples of horsemen from the coral scenes adorning the gigantic Terkey I site (eight kilometres to the SSE of Chiguéou II), which are attributed to the ancient camel period.

The mixed technique featuring the previously mentioned engraved-painted cattle figure, i.e. painting a previously engraved figure, is cer-





**Fig. 23 and 24** – Paintings on the small shelter bottom wall at location “D”. The DStretch version is in CRGB colour space.



**Fig. 25** – Niche at location “D” preserving faded paintings.

Riders on horseback are the most fresh-looking, evident paintings.



**Fig. 26** – The DStretch enhanced image of the niche (CRGB colour space) shows a group of five men aligned in a row and at least ten cattle figures, some associated to humans.

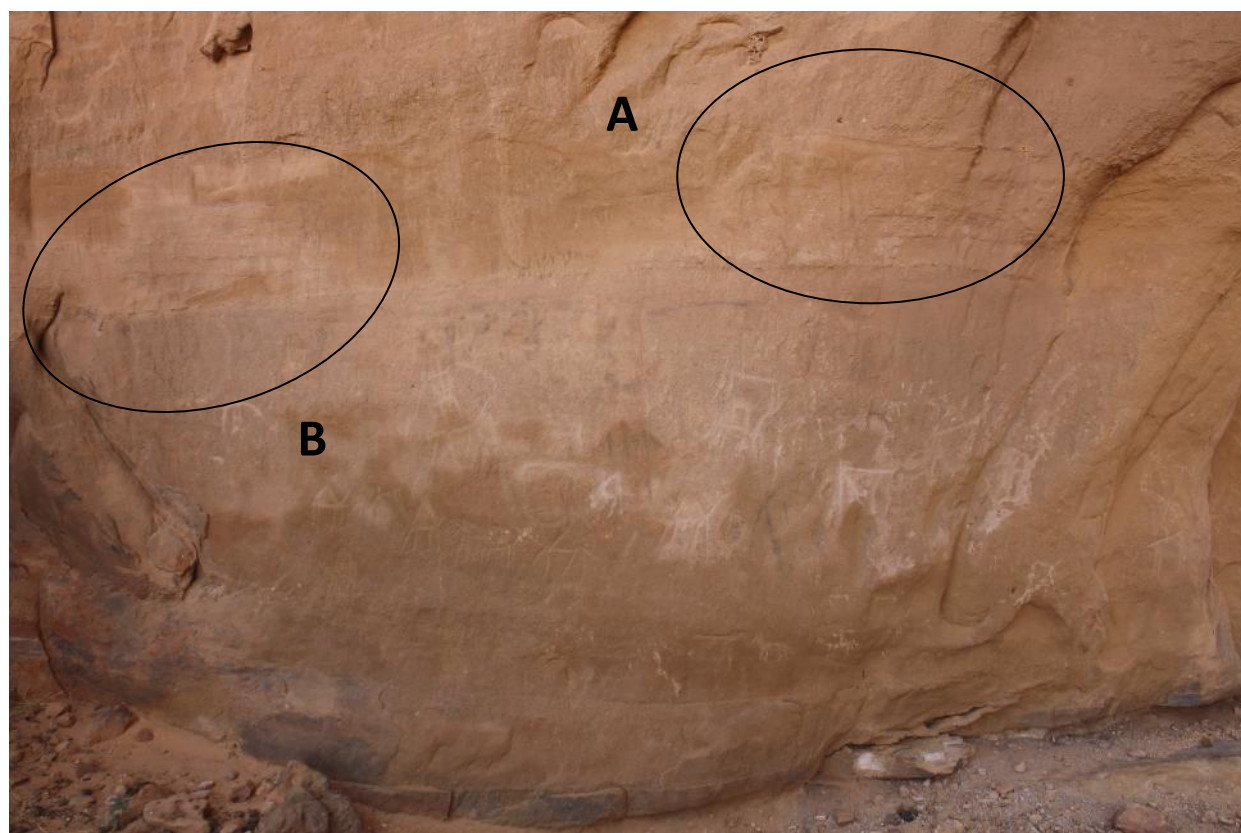
High on the niche, five persons aligned in a row are visible.



tainly not very frequent in the Saharan rock art. Mastery of both techniques evidently requires skills that cannot be improvised, implying specialization. Painting also requires planning since the painter's toolkit must be prepared in advance of the artistic activity. For these reasons, mixed

technique motifs are particularly interesting and the few known examples inventoried in the Ennedi are worth special consideration. The two nice engraved-painted cattle figures reported form the central main panel of Archei VII (Faleschini & Negro 1996, Choppy et al. 2002)





**Fig. 27** – The much weathered south-western side of the Chiguéou II natural arch hosts many schematic engravings of camels. Partly obfuscated by dust, a little above a person's height, the relics of three engraved cattle figures are recognizable in the areas marked by ellipses (see enlargements of Fig 28, 29 and 30). Low on the ground, a rider on horseback and a quadruped painted in white are present.



**Fig. 28** – Enlargement of the area marked as “A” on Fig. 27.

An engraved and internally polished figure, characterized by crescent-shaped horns is visible (about 75 cm large, measured from the muzzle to the tail). This figure is similar in style to a large engraving found on the main panel of the Archeï IV shelter, a resemblance suggesting an attribution to the early cattle period.



**Fig. 29** – South-western side of the Chiguéou II natural arch. Enlargement of area B from Fig. 28. Relics of three engraved cattle figures are recognized.



**Fig. 30** – Line drawings of the engraved cattle figures documented in Fig. 28. The cattle coat of the first figure to the left is partitioned by vertical lines.

are perhaps among the best examples of this kind of rock art since the engraved and painted components are completely consistent. They could well have been produced by a single artist. On the contrary, the Chiguéou II case, for all the mentioned details of the final artistic creation, looks as the combined production of two different artists belonging to two different artistic schools, likely separated by a span of time at the maximum as large as the interval occurring between the introduction of cattle and the adoption of metallurgy, thus an interval of time measur-

able in millennia.

### **The south-eastern wall of the Chiguéou II natural arch**

To the right (east) of the previously described composition of engravings and paintings, the hollowed south-eastern base wall of the Chiguéou II natural arch is decorated by few old engravings, some faded painted humans, a number of cattle figures and many recent crude engravings (Fig. 13 and 14).

In the middle of the wall, two small





**Fig. 31** – Relict of an engraved cattle figure with forward pointing horns (67 cm large from the muzzle to the tail) located high on the ground on the south face of the Chiguéou II southern rock. The upper outline of the animal is deeply engraved; the patina colour is the same of the natural rock surface. The coat is decorated with a chequered pattern.

aligned engraved quadrupeds facing to the left are drawn almost in contact, apparently featured by the same dark patina (Fig. 15). The horn-less animal to the right is featured by a rounded muzzle but it is lacking any distinctive anatomical features. The animal shown to the left is characterized by legs with rounded extremities, a kind of ill-defined proboscis and a sort of horn that appear confused with the natural fractures of the sandstone. This figure vaguely resembles the engraved elephants documented in photography at Tenebyela I (Fig. 17 in Bailloud 1997), but it appears more naturalistic overall.

To the upper left of these two engraved animals, an isolated figure of a bovid with huge horns stands out (Fig. 16). It is depicted in a very dynamic posture unparalleled among the known cattle figures from the Ennedi, possibly representing a bull or more likely a wild bovid.

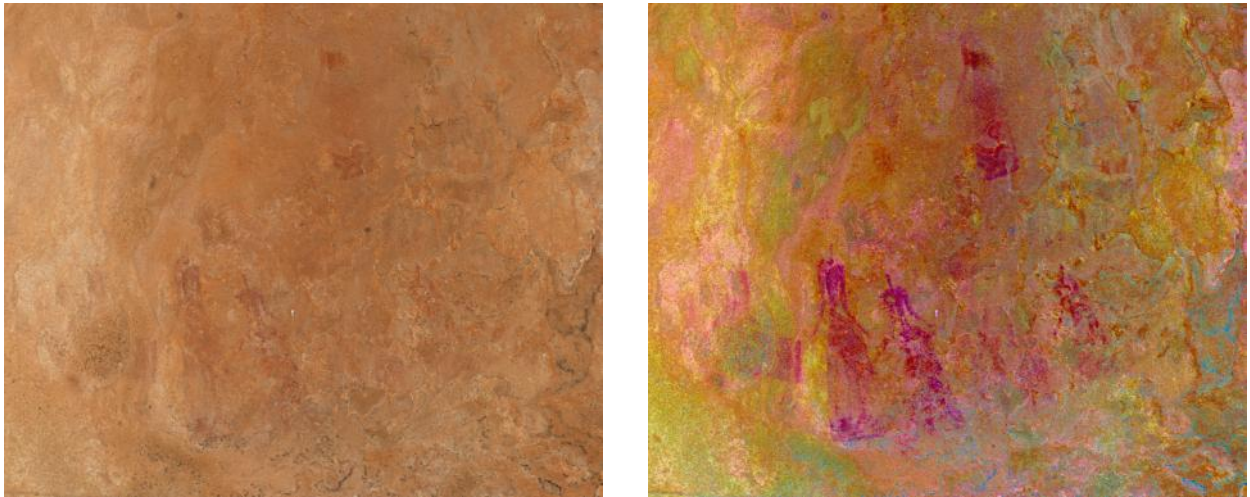
On the same wall, to the right (Fig. 13, area B), a fourth unidentifiable engraved quadruped featured by the same patina colour of the unmodified rock surface, is present (Fig. 17). A difficult interpretation made on the digital picture indicates it could represent an elephant with rounded hears (Fig. 18).





**Fig. 32 and 33** – Bottom wall of a small shelter at location “A” preserving faded paintings. The DStretch version (LDS colour space) evidences three women aligned in a row, wearing gowns long to the ankles. The speckled cow to the right of the group is 50 cm large, measured from the muzzle to the tail. The white pigment of the coat is almost completely faded away. To the right of the cow, a fourth woman survives as a relict consisting of a gown and feet.





**Fig. 34 and 35** – Low section of the small shelter bottom wall hosting the composition documented in Fig. 31 and 32. A cluster of badly preserved women figures wearing long gowns is shown in the standardized pose typical of the Tamada style. The figure to the extreme left is the relict of a sitting woman.



**Fig. 36** – A lone horned quadruped, painted in white by its outline, decorates the north face of the northern rock at the base of a small cavity.

Two faint painted human figures and one round geometric motif, likely representing a hut, are evidenced by enhanced images on the extreme left of the panel (Fig. 19 and 20).

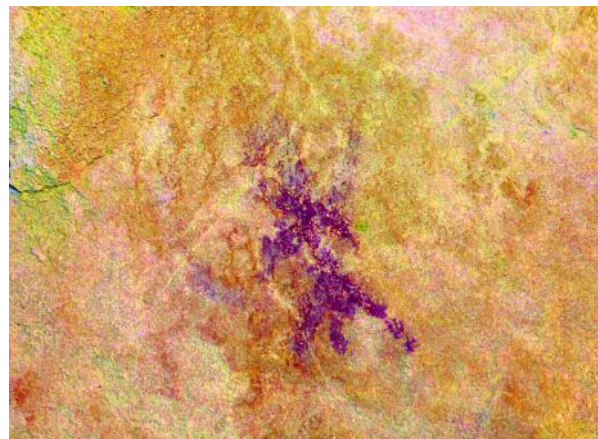
The many cattle figures adorning the wall are aligned in rows according to the bedding discontinuities or grouped in clusters within small concavities (Fig. 19-22). The best preserved ones are found in the lower middle of the long wall. In this sector, near to the ground, two bicolour speckled cattle figures are superimposed by smaller cattle figures painted in solid red (Fig. 21 and 22). These figures are clearly recognizable as cows for their exaggerated udders. Their divaricated forelegs suggest the animals are represented walking to the right, as they were getting out from the arch passageway.

The most evident painting on the panel is a single fresh-looking horseman equipped with a stick or sword and a small shield, clearly superimposed on faint cattle figure (Fig. 21 and 22). All the paintings are largely superimposed by very recent schematic engravings representing camels and simple geometric motifs, likely inspired to the tribal marks still in use nowadays to brand camels, which rich local variety was documented by Le Rouvreur (1962).

### **The south-eastern side of the southern rock**

Two small natural cavities open in the south-east flank of the Chiguéou II natural arch (Fig. 2, location “D”). The westernmost cavity (Fig. 23 and 24), offering some sheltered space, is decorated by a large composition of badly preserved paintings, comprehending some humans, some enclosures or huts and at least twenty-four cattle figures, partially obfuscated by multiple superimpositions.

On the upper left of the bottom wall, an inhabited enclosure is featured by a white outline with straight edges, likely representing a fence. Its



**Fig. 37 and 38** – A lone anthropomorphic figure is present on the north face of the northern rock. The CRGB version shows the figure is holding a stick or club with the right hand (the figure is 13 cm high). The figure is carrying a stick or spear on the left shoulder.

interior is partitioned in two, being the upper part filled is solid white with some faint red circles drawn inside, possibly depicting food containers. At the apex of this structure, a solid red square shape of unknown significance is shown. A trapezoidal solid white shape extends the enclosure to its lower right side. Within the enclosure, a red human figure wearing a gown, identified as woman, is shown kneeling on a white oblong object, likely representing a ground stone. A second kneeling woman, featured by a large rounded hairstyle, is shown on the upper middle of the panel in the same pose but facing to the



left. Visible in digitally enhanced images only, a second enclosure painted in white and red, featured by a rounded pear-shaped outline topped by a squared termination, is depicted in solid red on the upper right of the panel. The lower edge of this second structure is constituted by a sort of fringe made of short vertical segments painted in red. A simplified silhouette of a kneeling woman facing to the right is painted just below these segments.

Three squared motifs internally partitioned by horizontal lines, painted in red in the middle of the panel, could represent other dwelling structures or some sort of mats or beds.

Representation of dwelling places and women shown in the act of grinding or preparing some foodstuff are classic motifs, often associated, in the art referred to the Tamada style (Bailloud 1997).

On the upper-right corner of the panel, a standing human figure, holding a short stick, is drawn in frontal view.

The second cavity preserving a number of paintings at location “D” is a half-dome niche, high on the ground, clearly unusable as a shelter (Fig. 25 and 26). The most evident paintings are a couple of horsemen whose headdress are decorated by long recumbent feathers. They brandish with the right hand a weapon resembling a long stick, may be a sword, while holding with the left arm a small elliptical shield. Their horses, drawn in a galloping pace, are featured by fringed semicircles represented just above the heads, interpreted as bridles in similar better preserved horsemen documented at the Erichigué site (Bailloud 1997), which are attributed to the recent camel period.

High in the niche, five figures aligned in a row are shown; the fifth one closing the group to the right holds a small bow.

At least ten faint cattle figures, some strictly

associated to standing humans, are discernible in the middle of the niche on the digitally enhanced image (Fig. 26).

### **The south-western wall of the Chiguéou II natural arch**

At first sight the south-western wall of the Chiguéou II natural arch looks as a much weathered uninteresting surface with many schematic engravings of camels and simple geometric marks. However, a little above a person's height, some elaborate engraved cattle figures obfuscated by dust and weathering can be detected with some difficulty (Fig. 27). The most visible engraving is a left facing cattle figure, internally polished and featured by crescent-shaped horns (Fig. 28). The style of this engraving recalls the large engraved and polished cattle figure documented in the main panel of Archeï VII (Pag. 98 in Choppy et al. 2002), that can be attributed to the early cattle period being clearly superimposed by paintings in the Hohou style.

At the same height on the wall but in a more external location in respect of the arch passageway, the upper outline of four less deeply engraved cattle figures can be distinguished as incomplete fragments (Fig. 29 and 30). The best preserved one is characterized by long horns and looks similar in style to the internally polished cattle figure found in the passageway. The leftmost one, apparently hornless, is featured by a coat segmented by vertical lines.

The only paintings visible on the south-western wall of the arch are a quadruped and a crudely drawn horseman figure painted in white by few traits, very near to the ground (Fig. 27).

### **Paintings on the northern rock**

Two clusters of faded paintings decorate the wall of a very irregular, small shelter opening on the north face of the northern rock (Fig. 2, loca-

tion “A”). The first cluster, near the shelter vault, comprehends four women and one cattle figure (Fig. 32 and 33). The women, wearing gowns long to the ankles, are depicted in frontal view with open hands and lower arm outwardly twisted in a distinctive standardized pose, which first occurrence in the Ennedi rock art is attested in the Tamada style. A fourth fragmentary relict of a woman figure is visible to the extreme right of the panel, preserved only for the lower edge of the gown and feet.

The red and white speckled cow, the prominent motif in the composition, by its prosperous profile recalls the finely depicted cows observed in the Chéiré shelter, typical of the Tamada style (Menardi Noguera & Bonomo 2015).

Another cluster of paintings composed of four standing women and a badly preserved sitting woman is evidenced in the lower section of the cavity bottom wall (Fig. 34 and 35). The sitting woman is actually reduced to a fragment; to be understood it must be compared to the sitting women documented by Bailloud (1997) at Manda China I, near to Fada, one of the reference site for the Tamada style. As in the better examples from Manda China I, the feet of the sitting figure are not depicted.

Low on a rock, near the shelter entrance, a figure of a lone quadruped with curbed horns stands out painted in white (Fig. 36). More to the east, on the north face of the northern rock, at location “A”, a lone anthropomorphic figure drawn in frontal view is found (Fig. 37 and 38). This figure, holding a stick, resemble the figures documented within one of the contiguous small caves constituting the Kéléo I site (“Panneau B” in Hegy & Menardi Noguera 2016), by style and execution comparable to the paintings found at Korien Hardaga (Bailloud 1997), attributed to the final camel period.

## Conclusion

In the Ennedi rock art, gigantism is often a defining feature, both in term of motif dimensions and panel extension. Gigantism is a quality that was certainly favoured by the availability of large, spacious shelters and spectacular natural arches that came into existence thanks to the massive beddings of the outcropping Paleozoic sandstones. However, from a topographic point of view, the Chiguéou II site is more complex than impressive. Evidently, for some unknown reason, its rocks arranged as an enclosure did stimulate an artistic production spanning from the Archaic period to the present time. Engravings make this site to emerge among the many sites of the southwestern Ennedi, a region where creating art by painting was apparently the preferred technique for many generations of artists.

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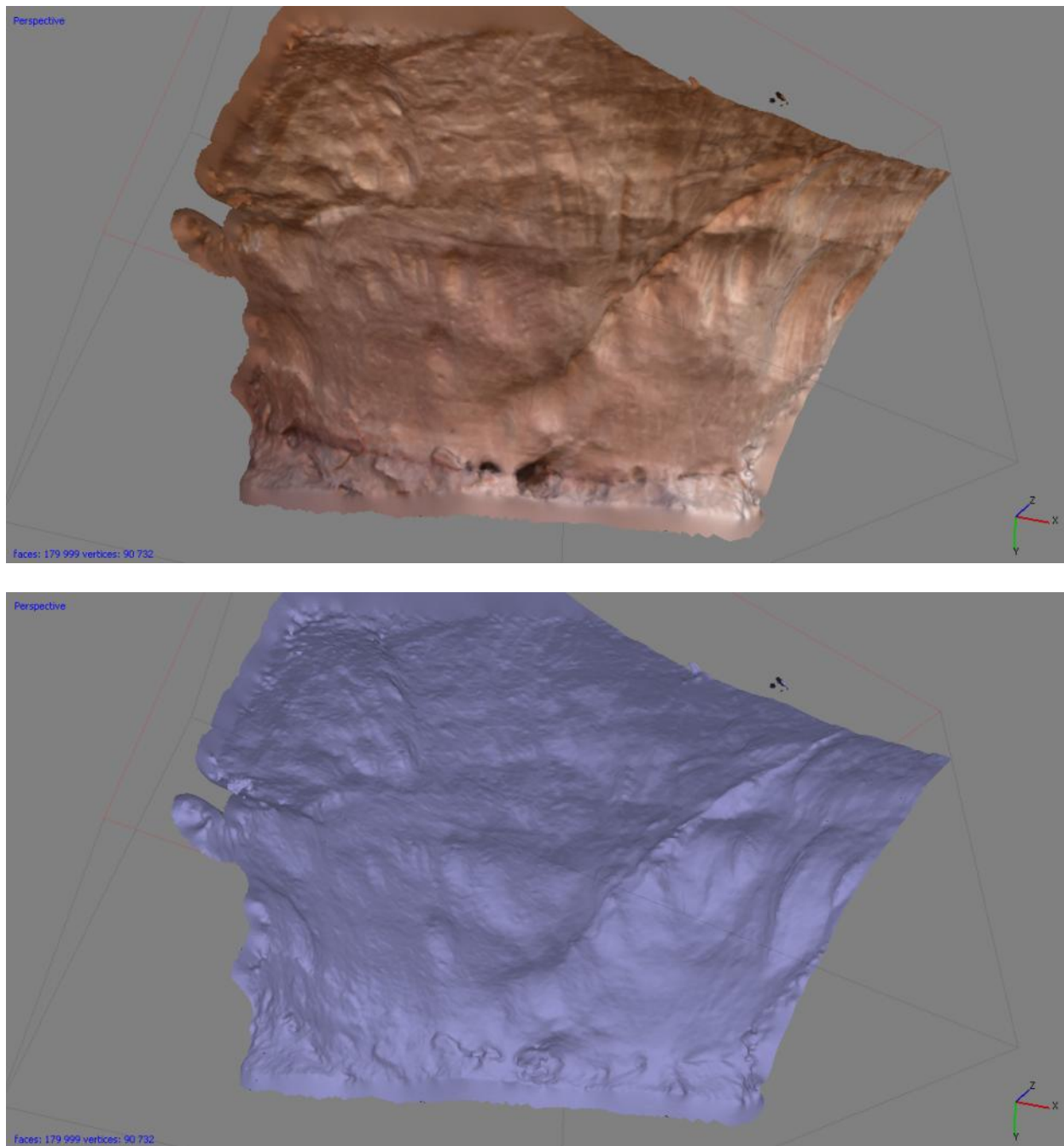
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**Plate 1** - The body of the large engraved-painted cattle figure of Chiguéou II is prefigured by the natural shape of the rock surface as evidenced by the comparison between the textured 3D model and the non-textured 3D model developed in Photoscan©.





**Plate 2** -The deeply engraved surface above the head of the engraved-painted cattle figure discovered by Gérard Bailloud in 1956. The half body of an even larger quadruped with a sharply pointed muzzle is evident on the upper left.



**Engraved cattle figure at location E**